PUBLICATIONS.

The Thirst That Overpowers and the Muse That Supplies Means of Gratification
—Mrs. Kendal on Suffering Wives with a Fling at the Dolls of the Earth.

Austin Dobson sings, "What is There in the Air To-day That Makes December Seem Like May!" or words to that effect. If we mistake not the poem is a rondeau. But no matter. The sentiment was uppermost in the minds of the poetically inclined strollers on Rump row yesterday. (Rump row, let us repeat, is the quite ideal title of that portion of the Tenderloin haunted by theatrical folk.) Expensive furred and frogged overcoats were laid aside: a few were left temporarily with designing relatives. All theatredom sunned itself on the east side of Broadway; and in pairs or in friendly congested knots the world discoursed the thousand and three things

appermost in the daily budget of news. Among them, flitting from group to group, happy excited by the level rays of a tepid sun, was Dan Limerick, variously of a tepid sun, was Dan Limerick, variously known as Limerick Dan or Dan, the man who makes the "Limerick." You must have seen Dan, and, having seen him, can never forget that gangling figure, lean, loose-legged, the head cadaverous, the nose salient, bony, eyes small, twinkling and full of fire. Dan is a poet. There are times when he rides in cabs, when James Thornton condescends to tender him a nod. As haughty as Arthur Weld he can be; and then Old Sol shines for all—God's with the world and Devil take the hindmost.

hindmost.

But the cruel, drab days are sure to follow these feasts of rum and reason. Dan falls by the wayside and none so mean on the Row but fail to point at him the finger of scorn. What a pity! A bent, prematurely aged man of queasy humors, he sits in wayside inns trying to raise the wind with his poetic afflatus. It is then that Dan is sublime. Like the late Paul Verlaine, he writes only for his thirst. His other weakness is his self-fancied resemblance to Dan Daly. Tell Poet Dan that he is the shadow of the comedian and you have won a stanch friend for life.

At noon vesterday Dan was in a bad way for a drink. Some unkind wag told him that "The Wizard of Oz" managers were offering a Viertel of Pabst Extra for the best "Limerick" on the title of their very successful comic opera. That settled it. In company with four boon comrades, Dan started for the Circle. They walked not because walking was healthy, but—! However, on their arrival at the theatre, Dan led the way; he was brimming over with his peculiar joy of life—a thirst anticipatory. The question was plainly put ticipatory. The question was plainly put to the management and then, to the surprise of the poet's friends, their lie was made "Give me pencil and paper," demanded Dan; "Oz is an unusual word, but I'll do it. He did. This is what he wrote:

There was a young lady of Oz Who swore by the Wizard Boz; But when she saw Hopper She quoth: "What a whopper!" Such a literary coz she woz.

They took off their weatherbeaten tiles and saluted Dan. But the managers ooked sceptical.

"Who's this Boz?" was asked. "Oh. that's the pen name of Charles Dickens," gayly responded the rhymester,

who saw that keg as his own. "Then you had better take the stuff to the Herald Square Theatre. We don't want to mix the public up with two shows,

you know."

They returned sadly to Broadway, Dan having lost at least six inches of his stature. Still undaunted, they sought the box office of the Herald Square. Dan was spokesman.

"Is Charlie here?" he softly inquired.

"Charlie Miller? Charlie Evans? Charlie Hopper? or Charlie——?"

"I mean the manager." returned Dan, femly.

firmly.

He's at a funeral of deadheads and can't be seen," was the startling reply. Before Dan could pull the man through the hole in the wall his friends hustled him into the street, where another council

"Let's try K. & E." said Dan. A roar of oy! Fun was surely at hand. Before hey smote the portals of the Bastile Dan anxiously consulted his wits. Could they be depended upon for another impromptu "Limerick"? Well, if not, he would rattle off any old rhyme. Enter would rattle off any old rhyme. Enter the gang, Brief consultation with Bill the Bookkeeper, always amiable. Dan is soon summoned. With the thin bones of his wretched knees knocking like billiard balls, he was escorted to the august sanctum. Here he spied, among others, Fred Solomen. An inspiration! Dan wrote feverishly, his friends peering in at the doorway—the joke was beginning to verge on tragedy. He finished with a click of the pencil and submitted his muse's outpouring to the cynical critics. This outpouring to the cynical critics. This is what they read:

O Freddy Solomon, What a hollow man When you begin to eat! But at the show You're quite the beau. Your baton is full of meat!

"Pretty bad!" gasped the company. The only Freddy laughed. So you don't criticise his tempi, you may say anything. Elated, happy, Dan pocketed the fifty-cent piece offered him. It is his regular price. Then he should have retired, but he remained and dared fortune.

"I have an idea for a little song, a parody on 'Linger Longer Lucy'," quoth he, and forthwith fell to scribbling. The others still regarded him cynically.

"Let me read it," he exclaimed, "this is good. It will please K. & E."

Dan bowed to the company, and not deigning to notice his companions, whose even

ing to notice his companions, whose eye-balls bulged with amazement, he chanted aloud the following extraordinary con-coction, for which due allowance must be made-Dan's thirst was still virgin that

Linger longer Fr langer!
Linger longer Marc!
How I wonder at the plunder
Hue Heard grabs at dark!
Linger longer Er langer!
Linger longer Klaw! All you see is a bank when The wild cash lingers raw

"Observe," remarked Dan, proudlythe silence deceived him-"the next effect of the casura --- "

"Seize your grandmother!" interrupted "What ho! Without! Let a cruel voice. down the trap!" And in a twinkling Dan fell through the floor into the sewer. An hour later he emerged into Forty-second hour later he emerged into Forty-second street and Broadway, having fought a passage through the subway. As he had to swim for his life his personal condition may be imagined when he beheld the light of day. Coated with mud, his head, hair and face a mask of clay, Dan was taken for the "Oz" Scarecrow out on a furlough. His "Limerick" days are over. He will rhyme no more shows or managers. A big heart has Dan, but his head is ever athirst. Unbappy Dan!

Robert Grau-no longer "Bob," if you please—is quite confident that the Patti tour will be a tremerdous success. There is no joke in the matter. He has the documents in the case. "I may be a Ganaleber, as The Sun suggests," he exclaimed yesterday afternoon at the Gilsey House, but the Patti tour is being booked now. We asked him why he remained the only manager in the world who had not offered to take control of grand opera at the Metro-politan. His answer was very simple and the sanest we have as yet overheard. "Because Mr. Maurice Grau will manage opera in that establishment himself hex son." And that s no Wurmy joke'

LIMERICK DAN'S HAPPY DAY. an off week, saw Mary Shaw in "Ghosta" last Monday afternoon at the Manhattan.

The Pramatic Mirror declares that Mr. John D. Barry is the author of "Confessions of a Playright" in February Ainslee's. These confessions, which stirred up the

These confessions, which stirred up the animals considerably—we referred to them last Sunday—contain the transcript of a letter sent by Mrs. Kendal to Mr. Barry—presuming, of course, that he is the author of the article in question. This letter is so remarkable that it will figure in future collectors' cabinets. It runs thus:

Many thanks for letting me read the little play. Very pretty and very sad, so sad because it isn't true. Women who live wrongly with men don't suffer. They're the dolls of earth. Only wives, week, honest wives suffer, through their children—sometimes even when they are happy wives! Believe me—only really virtuous women suffer. They're always being laughed at, or abused. Still, thank you for letting me read the play.

After that, Springfield and its "Iris"-hating clergymen fade into the mists of the ineffectual. Mr. Barry is dramatic critic of Collier's Weekly.

The news that William H. Thompson is to star was received with acclaim yesterday on the Row. "About time!" was the universal comment. Thompson is a clever but sal comment. Thompson is a clever but unfortunate artist who disguises his personality so effectually that the theatregoing public fails to recognize it. And the public likes to know and see its favorite. There is Mr. Mansfield, for instance, who is always Mr. Mansfield. Baron Chevrial was Mansfield, Brutus is Mansfield. Not so Thompson. Each rôle he assumes the Thompson drops out of sight and the actor is the character he pretends to be. Now the only time Mr. Mansfield ever lost his personality was last week in the Marbury-Rostand examination. There he almost forgot his name. It is a wise actor who remembers his cue! remembers his cue!

The Theatre-preening its plumes over its recent legal victory-contains many good things in the February issue, chiefest among them being Mr. J. I. C. Clarke's convincing article on the necessity of a national theatre. There is the usual number of pictures illustrating recent productions.

OPERA HIRES SUZANNE ADAMS. She Is to Sing "Juliette" and "Marguerite"

-"Die Meistersinger" to Be Revived. The management of the Metropolitan Opera House has engaged Mme. Suzanne Adams, the soprano, for the rest of season.

As Mme. Sembrich has two important parts this week, Mme. Adams will appear on Saturday afternoon in "Romeo et Juliette" as Juliette, for the first time this season. Next

in "Faust."
"Die Meistersinger" is next to be revived.
The first performance will be given with a
strong cast on Monday evening, Feb. 16.

WOODBURY TO THE NEWSMEN. Tells Them How They Can Help Him and Gets Their Promise to Assist.

Street Cleaning Commissioner Woodbury told members of the New York Newsdealers and Stationers' Protective and Benevolent Association at a meeting at 8 Union Square last night, how they could

Benevolent Association at a meeting at s Union Square last night, how they could help him clean the streets. He also answered the merchants of New York who have demanded that the Street Cleaning Department empty their ash cans. In part Commissioner Woodbury said:

The Street Cleaning Commissioner doesn't want to drive anybody out of business, but he is expected to clean the streets, and there are certain city ordinances which you must observe. I find, for instance, that many of you are doing business under a pushcart license, which costs \$4\$ a year, and that under that license you not only sell newspapers and periodicals, but candy and fruit and cigarettes and soda water. Those of you who are doing that are not dealing fairly by the city.

Now, I want to tell you how you can help me to clean the streets. You all know that there are many newspapers thrown away in the vicinity of newsstands. You may not know, however, that I am selling your castoff newspapers to-day for \$6 a ton, and that I sold the city's refuse last year for about \$160,000. Now, then, when you see somebody throwing a newspaper into the street I want you, if you can conveniently, to remonstrate with the person; and, if you can't, pick the paper up yourself.

I have been haled into court by some of the great merchants and some of the owners of department stores, because they haven't got all they think is coming to them from my department, and maybe they haven't. But I know this, that the streets of the tenement house districts are clean to-night, even if the ash cans of some of the big merchants haven't been emptied. I know it, because I've been through them. [Applause I tell you as fact, that we haven't money enough or men enough to clean all the streets of this town as they should be cleaned.

When the Commissioner concluded his address a member of the association, who said he was a wholesaler, moved that every member of the organization appoint himself a committee of one to help the Com-

said he was a wholesaler, moved that every member of the organization appoint himself a committee of one to help the Commissioner clean the streets, and he also moved that every member of the association engaged in the sale of anything but newspaper, and periodicals be compelled to quit the sale of other wares or get out of the association. He requested that Commissioner Woodbury provide a can for waste paper near every newsstand. for waste paper near every newsstand. The motion was carried and Commissioner Woodbury thanked the man for his sug-

ACTOR SHOOTS AT BURGLAR And Burgiar Shoots at Actor-And Neither One Is Hit.

George Beban, an actor, had a lively experience with a burglar early yesterday morning in his room on the fifth floor of the Macy Square Hotel, at 147 West Thirty fifth street. Eeban awoke about 4 o'clock to find a man standing between his bed and the window examining his shirt. Beban got his revolver from under the

pillow and said to the stranger:
"What are you doing here?"

The man wheeled around and Beban fired at him. The burglar pulled his revolver and fired twice at Beban's head and without waiting to see the effect jumped through the window to the fire escape.

Beban fired two more shots at the burglar as he went down the fire-escape. Beban fired two more shots at the burglar as he went down the fire-escape.

By that time everybody on the block had been aroused. Policemen McNulty and Stevenson hunted for the burglar, but found only a brown derby hat on the fire-escape. The hat had two bullet holes in the crown.

Beban couldn't give a very good description of his caller. When he took stock of his effects the only thing he missed was \$12 from his trousers pocket.

CAPT. FOODY AFTER ALDERMEN.

May Compel Mount Vernon Fathers to Tell About Alleged Disorderly Houses.

MOUNT VERNON, N. Y., Jan 28.-Capt Foody of the Thirty-ninth precinct, at Wakefield, has decided to compel Alderman Clarke and his colleagues of Mount Vernon to prove their assertion about a number of alleged disorderly houses in East Chester. Two plain-clothes men from the Wakefield station called on Jesse Holdredge, president of the Common Council, to-day and asked him what he knew about these supposed notorious places. He knew nothing. The detectives went to the City Hall and waited for Alderman Clarke. When he arrived the detectives took him aside and asked for his authority for the statement. The Alderman took them into the Corporation Counsel's office.

After they came out a reporter asked Alderman Clarke what took place. He said that he had refused to discose the names of his informants. The detectives left the City Hall and started for Wakefield.

Commissioner Greene, it is said, has ordered Capt. Foody to appear before him and explain, and the cartain has decided to summon the members of the Mount Vernon Board of Aldermen to New York Police Headquarters and let them tell what they know about these so-called disorderly houses. station called on Jesse Holdredge, presi-

n that establishment himself next sea-on. And that s no Wurmy joke'

Katharine Grey, taking advantage of Katharine Grey, taking advantage of features. A ticket costs but eight dollars. Adv.

Harper's Weekly

The aim of HARPER'S WEEKLY is to present every week, in picture and text, the living questions of the day treated in an interesting, comprehensive may. The issue of this meek has, among other contributors,

William Dean Howells E. S. Martin E. F. Benson . Sydney Brooks

Charles Johnston Henry Loomis Nelson Robert W. Chambers Cy Warman Wolf von Schierbrand

WITH ARTICLES AND PICTURES ON

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Forty pages of interest on the vital questions of the day OUT TO-DAY

VERDI'S "ERNANI" REVIVED.

AN OLD STYLE ITALIAN OPERA AT THE METROPOLITAN.

Reproduction of the Work Which Gave Verdi European Fame It Sounds Very Old-Fashloned Now-Mme. Sembrich Achieves a Personal Triumph.

A chapter of operatic history might easily e unearthed and published as apropos of the revival of Verdi's "Ernani," which took place last night at the according to the Buse. But it seems hardly worth while to make a great to do about it. Mr. Grau has several times promised us a Verdi cycle, and "Un Ballo in Maschera," which was performed at the Metropolitan in the old days of Lilli Lehmann, Perotti and German days of Lilli Lehmann, Perotti and German altogether while they provide notes for such singers. But alas! where are the rising stars of the school?

None of the other singers was heard to great advantage. Mr. Scotti was Don Marchi Ernani and Edouard Education Ernani and Edouard Education Ernani and Edouard Ernani Ernani Ernani and Edouard Ernani Ernani and Edouard Ernani Ernani Ernani and Edouard Ernani Ernani Ernani Ernani and Edouard Ernani Ernani Ernani and Edouard Ernani Ern place last night at the Metropolitan Opera activity and to the presence of Mme. Sembrich in the company.

Once upon a time "Ernani" was deemed revolutionary creation and it certainly made a musical figure of Verdi. It followed close on the heels of his "Nabucco" and "I Lombardi" and was produced at Venice in 1844. Its success was due to its vigorous style of dramatic utterance. so different from the sugary refinements of the cool Bellini and the characterless brilliancies of the fatally facile Donizetti. The advent of an opera which had not only melody, but passion and character, se Italy by the ears. It all sounds elementary to us now, for we find in it the shapes which modern Italian operas but thinly hide with their flimsy draperies of gaudy in-

strumentation and arias askew. It is only a year younger than "Der Fliegende Hollander," this opera which gave Verdi a European reputation, and it serves to illustrate how far away from Wagner the writer of "Otello" and "Falstaff" was in the heyday of his youth. He was still in his Neapolitan period, when he built around the aria and when he fought f fame with respect for the sacred ord of operatic line of battle, cavatina followed by cabaletta, the adagio by the allegro. Much of the music sounds crude, some times rude, again even vulgar to ears accustomed to the refinements of "Aida" and the gildings of Verdian gold in the works of the young Italians. Yet out of this same rude boisterous method of as-

sault upon our sensibilities grew Verdi's wn "Credo," in "Otello," his Nile scene

own "Credo," in "Otello," his Nile scene in "Aīda," Mascagni's end of the first scene of "Cavalleria" and Puccini's church bells jangled in "Tosca."

We lack the perspective now for a proper enjoyment of "Ernani." Think of the effect of its adulatory attitude toward the holy person of a King upon the Italy of sixty years ago see thing with revolutionary thought. Every line of some of its scenes had a direct message for the auditors. To us they mean nothing. Again Italy had fallen asleep in Bellini and only half awakened in Donizetti. The fierce, brutal blasts of this riotous music—riotous in its plasts of this riotous music riotous in its war against the refinements of true art-shook the Italians from their repose and shook the Italians from their repose and thrilled them with the consciousness of a new force. If we could hear only Donizetti for a winter, we, too, should start into new life at the blast of Ernani's horn. But all the power of the work was for sixty years ago. We are listening to it in a phono-country reproduction. It is a slim whister years ago. We are listening to it in a phonographic reproduction. It is a slim whisper down the rusty wire of time. All we get out of it is the hurly-burly of its flares of brass, the bleating of its cornet solos, and its blatant juxtaposition of dramatic outbursts with hurdy-gurdy dance music of the ante-Verdian stock. We cull a few bits—"O tu che l' alma adora," "Ernani involami," "Infelice, o tu credevi." and the rest—and murmur devout thanks that we still have some few singers who know how still have some few singers who know how to voice these times. Then we pick out our sensations after it is all over, and decide that it is hard to be a child again, even just that it is hard to be a child again, even just for one night. "Faust" and "Romeo et Juliette"—yea, even "Les Huguenots"— have made operatic old folk of us and we do not care for our little porringer any

more.
The performance was interesting, and still more so was the attitude of the audience. It was a large audience, one of the largest of the season, and it had come out with the expectation of having one of those good old times it had read about. It was worth the price of an orchestra stall to see its bottled-up enthusiasm oozing away. After a few ineffectual attempts to fan itself into a glow over the shopworn arias and duets and trios, it settled

itself down to a very proper recognition of the singing of the principals.

Here, indeed, it found ample field for demonstrations of approval in the matchless art of Mme. Sembrich. She was in her own domain, her kingdom in which the royal purple of sovereign glory decks her fair shoulders. She reigned right splendidly, and all the others in the cast were but humble followers of her courtly train. She overtopped them all by the supremacy of her beautiful style, the style of the old Italian school which bequeathed to the world operas of the "Ernani" type and the school for singing them.

It would be idle to go through the score and name the airs and duets in which Mme. Sembrich's art shone most brightly, for that method of musical chronicling is about worn out; but those who heard last night's performance will cherish memories of her "Ernani involami" and her "Tuto sprezzoche d'Ernani" as among the brightest examples of her delivery. Such works as "Ernani" can not outlive their usefulness

Carlos, Mr. de Marchi Ernani and Edouard de Reszke i on Ruy Goriez de Silrg. All of them did entirely too much singing off the key and Mr. de Reszke's "Infelice" was extremely infelicitous. Mr. Scotti was explosive and angry in style and only once or twice did he sing a smooth cantalena suitable to the music. In fact all three of the men imported into "Ernani" the pulsatile declamatory style of the contemporaneous Italian lyric drama, and it did not fit neous Italian lyric drama, and it did not fi

The chorus fell into line more easily and formed the time-honored semi-circle, retired up stage during rests and rushed down to the footlights to shout the high down to the footlights to shout the high notes, just as choruses did when young blood ran warm in the consulship of Mapleson. Mr. Mancinelli conducted the opera with knowledge and vigor. Whatever he may think of the old-fashioned music, he reverences Verdi too much to slight his work. The orchestra had no trouble in disposing of its share of the evening's labors. The blowers of brass carried their money and much sympathy. earned their money and much sympathy.

DUDLEY BUCK QUITS PLYMOUTH. No Trouble, He Says, but He's Tired of Being a Church Organist.

Dudley Buck, the composer, is to retire from his place as organist and choirmaster in Plymouth Church, Brooklyn, on May . He took charge of the music in Plymouth Church on May 1 last, after he had severed his twenty-five years' connection with Holy Trinity Church, in consequence of a misunderstanding with the Rev. Dr. McCon-

tion between him and the church authorition between him and the church authorities. Mr. Buck said:

"I have decided to give up church work and get out of the harness. That is all. When a man is a church organist for fifty years, and twenty-five of them in one church, he begins naturally to feel that he wants a rest—not a rest through stopping work, you understand, but a rest through a change. I will now devote myself to other branches of music."

Scott Wheeler, who studied with Mr. Scott Wheeler, who studied with Mr. Buck and who is new organist in the Clinton Avenue Congregational Church, will be his



NEW YORK.
Evs. 8:15. Mat.
Saturday at 2:15

JOHNNY MARCHING
HOME.

We owe the resurrection of long defunct
"Ernani," which has not been heard in
"Ernani," which has not been heard in
"Carlos. Mr. de Marchi Ernani and Edouard
Carlos. Mr. de Marchi Ernani and Edouard
Carlos. Mr. de Marchi Ernani and Edouard

the old lullables of the early nineteenth

nell, the rector.

It is denied that his coming retirement from Plymouth Church is due to any fric-

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at work executing the masterpieces of piano-

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virtuoso who plays; but (adds the composer with a characteristically epi-

grammatic touch) after a while he will perceive his error, because your in-

tousands of so-called treats of pianistic effort."

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Col. Bulder George Rolland. Dr. Slammer Philip Connor. Philip Connor.	Sue Ruth Halbert. Mr. Wardle J. K. Adams. Landlord. George Williams. with him his old humor and many new tricks."
Press. Grant Stewart looked like a leaf cut out o "Marguerite Clark made Polly" a thing of	f Dickens as 'Aifred Jingle,' "—Hetald. beauty and a Joy in each act."—Sun.

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Sun. Evg., Feb. 1, at 8,30.—Grand Popular Concert & Gotta.

(Bohemian Violin Virtuoso.) (His last appearance at these concerts. By arrangement with Mr. Rudolph Aronson.) Scheff, Bridewell; Campanari. Entire Opera Orchestra. Conductor, Heritz.

Mon. Evg., Feb. 2, at 8, ERNANI. Sembrich; De Marchi, Scotti, Ed. de Reszke. Conductor, Mancinelli. "A CHINESE HONEYMOON"
NEARING ITS 300TH PERFORMANCE

CARNEGIE HALL. DHILHARMONIC SOCIETY 1902 Sixty-frst Season 1903. WALTER DAMROSCH Conductor PRIDAY, January 30, at 2 P. M.
SATURDAY, January 31, at 8:15 P. M.
SOLGIST:

MISS ELSA RUEGGER VIOLONCELLO.

Moli Property March, Scottl, Ed. de Bessas, Manchelli.
Wed. Evg., Feb. 4. at 8.—FAUST. Suzanne Adams, Bridewell: Alvarez, Scottl, Ed. de Reszke. Conductor, Manchelli.
Fri. Evg., Feb. 6. at 8.—AIDA. Gadski, Homer, Marilly De Marchl, Campanari, Ed. de Reszke, Journet. Conductor, Manchelli.
WEBER PIANOS USED. PROGRAMME:
SYMPHONY, NO. I. B FLAT
SCHUMANY
TWO FRAGMENTS from "Psyche," Symphony
Poem. (New, first time)
CONCERTO FOR VIOLONCELLO, D major, E. Lalo
OVERTURE "Le Roy d Vs"
Tickets on sale at CARNEGIE HALL and 1 fr
SON'S, Seats, 75 cents to \$2.00 | Boxes, \$12 and
\$15. Box office open daily from 9 to 5.
FELLY E 1 FIFFLS Secretary. BY WALTER DAMROSCH, AT DALY'S THEATRE (Management of Daniel Frohman). This Thurs. at 3 P. M., "Goetterdaemmerung," with Andreas Diopei. Two Supplementary Rectals: Mon. 3, Act 1, "The Meistersinger," Thurs. 3, Acts 11, and 111, "The Meistersinger," Prices 25c. to \$1.00. EMPIRE THEATRE. Broadway & 40th St.
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JULIA MARLOWE CAVALIER
TO-DAY at 3. daily Matinees except Sat., Mrs. Frances Hodgson Burnett's Ch'diren's Play.
THE LITTLE PRINCESS. MADISON SQ. THEATRE, 24th St., n'r B'way ELIZABETH TYREE IN GRETNA GREEN

NEW SAVOY THEATRE, 34th St. & B'way
Evgs. at 8:25. Mats. 2.15.
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EATER Wednesday Matines February 4. CLYDE FITCH'S GREATEST PLAY. THE GIRL WITH THE GREEN EYES BLOODGOOD

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MATS. WEDNESDAY & SATURDAY.

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FRIDAY, FEBRUARY 6TH, 1903.
Tickets, \$10 for lady and gentleman; extra ladies' tickets, \$5. Boxes and Reserved Seats for sale at Arion Hall, 56th St. and Park Ave; Han't Bros., Madison Ave. and 58th St.: Ogden & Katzenmeyer, 10 Liberty St.: Sohmer & Co., 170 5th Ave.; Chas. Lurch, 353 4th Ave. and 118 E. 23d St.: McBride, 71 Broadway; Henry Bischoff & Co., 1 Tryon Row; Charlett Ave. 1 Tryon Row; Charlett Ave. 1 Broadway; C. H. Ditson & Co., 857 Broadway; Tyson's and at all principal hotels.

BROADWAY Theatre, 41st St. and Broadw Evenings, 5. Mais. Wed. & Sat WEDNESDAY MATINEES, 50c. to \$1.50. SILVER SLIPPER SPECIAL MAT. Lincoln's Birth- FEB. 12

E. G. Gilmore & Eugene Tompkins, Preps. & Mgr AS NEVER SEEN BEFORE, John C. Fisher and Thos. W. Ryley's Stupendous revival of

 ${f FLORODORA}$ GRANDER & GREATER THAN EVER. Prices, 25, 50, 75, 1.00. Mats. Wed. & Sat. 2. Ev. 8:15. MENDELSSOHN HALL

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Yale vs. Yale Graduates. Friday, Jan. 30, 8:15 P.M. Admission, 50 cts. Music. HARLEM ROGERS BROS. HOUSE IN HARVARD. MAT.

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CHURCH, Broadway and 76th St. Tickets, 75c.

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CINEMATO GRAFH.
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